

MISS ELLIOTT AND  
NEW PLAY WINReturns to Local Stage With  
William Harbutt's "Trimmed  
in Scarlet."

IN HER OWN THEATRE IT'S A BIT NAUGHTY

Play of Many Improbabilities,  
Some Strong Scenes and  
Smart Talk.

**MAXINE ELLIOTT'S THEATRE.**  
"TRIMMED IN SCARLET," comedy  
by William Harbutt.  
Mrs. Todd..... Peggy Foster  
Nursemaid..... Lucille Moore  
Miss Kipp..... Katharine E. Foster  
Peggy Foster..... Katharine E. Foster  
Sally Pierce..... Sylvia Newton  
David Robing..... Stanley Blackman  
Housemaid..... Geraldine Vassant  
Inspector Higgins..... John Scannell  
Cordelia..... Maxine Elliott  
Charles Knight..... Stanley Blackman  
Janitor..... James Egan  
Blackburn..... William K. Cooper  
Students..... Montague Kotherford  
Marie..... Ellen Robinson

Miss Maxine Elliott appeared at her own theatre last night in "Trimmed in Scarlet," by William Harbutt, which, after cropping up in various parts of the globe, has now been seen on its native beach. It has been some time since Miss Elliott has played at her home theatre, longer than the spectators enjoying the sight of the stately beauty doing the part of a girl who, in the midst of a bearing of the actress, her delightful playing of every scene, which seemed always to put it with the gamut of her powers in whatever its original nature may have been, her ease in speech and movement, and above all the special revelations of her perfect beauty. All the traits that have won a place for the actress in the aristocratic profession were very charmingly and appealingly exhibited on behalf of the play.

So Miss Elliott's personal success was never for a second debatable. Indeed, the only uncertainty of the evening lay in the question as to the power of her talents to impart some sort of probability, as well as a few other qualities commonly accounted necessary to Mr. Harbutt's drama. The spectators were asked to be credulous. A heavy burden of taking for granted lay on their shoulders. Mr. Harbutt's heroine, incarnated by Miss Elliott, George under the name of "Mrs. Prudence," tried the mid air of the Jersey coast in August of 1917. She did not again emerge until last July, when Violet Vanbrugh introduced this lady of somewhat shadowy reputation to an audience. All her weaknesses and contradictions were finally presented to New York last night by Miss Elliott.

With the exquisite point of her classic beauty, Miss Elliott had to overcome the audience's reluctance to believe in a mother who had deserted her boy and lived in Europe for some score of years in a way that had trimmed her cloak with scarlet, although she was supposed to be more or less as white as snow. The melting beauty of her eyes had to conquer the reluctance of the spectators to acknowledge that she might have had the name and not the game which could have been the title of the play. So insistently was this name sounded, for every historic personal charm of the actress there was its special problem. Each had the task of persuading the admiring public that such a woman would suddenly feel the deepest maternal affection and even sacrifice the life of an honorable man in her effort to save the son, who was financially involved in the court to keep her name free from the publication slanders of pen and ink.

In a word, Miss Elliott had to struggle hand to hand and often bitterly with the most improbable and irrational of plays. And she triumphed, if one excepts the altogether just second act of the four. Her personal charm and her careful method made the victory hers. The spectators were really interested all the time in her, if not in a single scene of the play. She was always a source of delight to the eye and she did not leave the emotions untouched. So far as Miss Elliott dominated the play, it was a success. Indeed, she had to thank the audience after the third act for its cordiality. And she made a fresh conquest of her public just by the way she thanked them.

Mr. Harbutt has written some smart speeches and there is an occasional amusing bit of caricature in his men and women. But he has thrown all plausibility to the winds in the search for the scenes which shall show the actress of the leading role to advantage. Katherine Stewart was a laughable exponent of a conventional matron, Sidney Blackman played the deserted son with some real feeling and a southern accent, and Lumden Hare never so nearly approached modish worldliness as in the character of the lover.

## THREE MUSICAL RECITALS.

Pasquale Tallarico, Mme. Delcourt  
and Richard Bubling Heard.

Three recitals took place in the music world yesterday. In the afternoon at Aeolian Hall Pasquale Tallarico, an Italian pianist, gave a programme of music for the piano. The player, who studied with Rafael Joseffy, was heard here seven years ago in a recital. In his principal numbers, the "Waldstein" sonata of Beethoven and Chopin's F minor fantasy, his playing showed excellent technique, but he was not so successful in his art. There was still some lack of repose, with uncertainty of notes, and again a loss of melodic lines, but in all in his made his performance interesting by poetic insight and a good piano tone backed by a fine technical power.

At the Princess Theatre Mme. Lucile Delcourt, a French harpist, gave a recital. The player made her American debut here recently as the soloist at a Symphony Society concert, when she played upon a type of harp, twenty years old in France, but new in this country, called the chromatic harp. This instrument, which she used again yesterday, is similar in appearance to an ordinary harp, is without pedals, but has a chromatic scale, obtained by adding for "black notes" five more strings in each octave. Mme. Delcourt's performance again had technical skill and charming grace of style to commend it, and with an artistic sense of interpretation. Her well selected programme included a prelude of Bach, a "Nocturne" by herself, numbers by Rameau, Debussy and Fauré and four preludes, opus 24, by Schoppe, which were marked as played for the first time. The audience seemed to much enjoy all it heard.

In the evening at Aeolian Hall Richard Bubling gave the fifth of his series of seven recitals. As before, his programme was of dignified selection, and fitted well into the general scheme of a series, namely, to give a comprehensive historical survey of the schools of classic and romantic music.

Contrasted, yet musically related, compositions by Mozart and Brahms made up the list; by the former master his C minor fantasy, and F major sonata, and by the latter two ballads, opus 10, the variations and fugue on a theme of Handel, opus 24; three interludes, opus 119, in B minor, No. 1, E major, No. 2; C major, No. 3, and the E flat rhapsody, opus 115, No. 4.

"NIGHT BOAT" IN  
WITH JOLLY CREWFunniest Musical Play of the  
Season Ties Up at the  
Liberty.

IT'S A BIT NAUGHTY

Jack Hazzard, Miss Stella Ho-  
ban and Ernest Torrence in  
Leading Roles.

**LIBERTY THEATRE—"THE NIGHT BOAT,"** a musical comedy, libretto and lyrics by Anne Caldwell, music by Jerome Kern.  
Miss Hazzard..... Marie Reagan  
A workman..... Irving Carpenter  
Mrs. Maximilian..... Ada Lewis  
Inspector Higgins..... Louis Grody  
Mrs. Hazel White..... Stella Hoban  
Freddie Higgins..... Hal Kelly  
Inspector Dempsey..... John Scannell  
Bob White..... John E. Hazzard  
Capt. Robert White..... Ernest Torrence  
The stewardess..... Handford Wilson  
Dora De Costa..... Lillian K. Cooper  
Florence De Costa..... Betty Hale  
Betty Higgins..... Arline Chase  
Susan..... Lila Leigh  
Nelly..... Mildred Sinclair  
Bunny Wendell  
Geraldine Alexander  
Polly..... Lydia Scott  
Mrs. De Costa..... Mrs. John Findlay

Now it becomes fairly clear why persons on Mars or Venus have been trying to flag or otherwise signal the earth. They merely wished to make reservations for "The Night Boat," which started last night at the Liberty Theatre.

This is the funniest musical comedy of the season. The idea is not new, but the entertainment as a whole, viewed from the lookout's perch, is irresistibly jolly. With great ease it steams forward at high speed, say thirty nautical miles, or may-I-knots an hour—except that in passing Yonkers it slowed down to the speed limit, as the only uncertainty of the evening lay in the question as to the power of her talents to impart some sort of probability, as well as a few other qualities commonly accounted necessary to Mr. Harbutt's drama.

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## Principals in New Plays Last Night.



Above—Ernest Torrence and Miss Stella Hoban in "The Night Boat," Liberty Theatre. At Right—Miss Maxine Elliott as star of "Trimmed in Scarlet" at her own theatre.

"GOLDEN GIRL" SET  
TO HERBERT MUSICNew Musical Comedy at the  
Bayes Theatre Has Sev-  
eral Triangles.

**NORA BAYES THEATRE—"MY GOLDEN GIRL,"** a comedy with music and lyrics by Frederic Arnold Kummer, music by Victor Herbert.

William..... Robert O'Connor  
Blanche..... Dorothy Tierney  
Kitty Macneil..... Evelyn Cavanaugh  
Capt. Paul de Bassin..... Richard Dore  
Arthur Mitchell..... Victor Morley  
Peggy Mitchell..... Marie Carroll  
Martin..... Raymond Barrett  
Mr. Hanks..... Ned A. Sparks  
Mr. Pullinger..... Edward See  
Helen Randolph..... Helen Bolton  
Howard Pope..... George Travers  
Mrs. Judson Mitchell..... Edna May Oliver  
Clarence Swan..... Harold Viard  
Mildred Ray..... Victoria White  
Louis Booth..... Adelaide Ewalds

The initial venture by Harry Wardell into the producing field uncovers the theme that a husband's bassoon and a wife's self stick, no matter how one looks at it, cannot always result in a good score in domestic harmony. And yet to any one in the Nora Bayes Theatre last night the bassoon and the wife's self stick might have been expected to be highly felicitous, because the notes to which Victor Morley's musical hobby was set came from Victor Herbert's fount of inspiration, while the freedom about it, the idea came from the charming tones of Daisy Marie Carroll.

In writing the books and lyrics it would seem that Frederic Arnold Kummer designedly opened the way for romance in Victor Herbert, for the Long Island country home of the young Mitchell family is filled with so many airs of the intimate and on, with picturesque contrasts from hitting Miss Chase on the ankle, getting out of step or treading on their partners' toes.

Mrs. Pasquale Amato a Nurse.  
Mrs. Amato, wife of Pasquale Amato, baritone, of the Metropolitan Opera Company, has brigaded herself into Health Commissioner Copeland's force of emergency nurses to help fight influenza. For the present she is serving eight hours a day in Gouverneur Hospital.

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"ZAZA" REPEATED  
AT METROPOLITANPerformance Confirms Impres-  
sion Leoneavallo Has Writ-  
ten Opera That Will Live.

MISS FARRAR APPEARS

Brilliant Audience to Start the  
Twelfth Week of the  
Season.

At the Metropolitan Opera House last night the second performance of "Zaza" took place. The repetition of the work had been postponed because of the illness of Mr. Crimi, who was indeed not quite well at the first performance, but struggled bravely through it in order to prevent a change of opera at the last moment. The performance served to confirm the impression gained at the initial representation, namely, that Leoneavallo had written a work likely to retain a place in the repertoire of the Metropolitan Opera House.

This probability cannot be based wholly upon Miss Farrar's successful impersonation of the heroine. The opera itself has merits. The first act in particular is the creation of a skilful master of stage craft. The music most aptly embodies the character of the scene and is also ingratiating when considered as pure melody.

In the subsequent acts the emotions of the personages in the drama are published in fluent and melodious measures, which, without rising to any great level of tragic force, are nevertheless interesting and appropriate. The composer wisely relied on the dramatic situations to cooperate with the music in creating the right atmosphere. The opera was heard by a large audience, which found plenty to applaud in Miss Farrar's brilliant impersonation. Mr. Crimi had quite recovered from his indisposition, and was able to give his best efforts to the role of Dufresne.

Mr. and Mrs. Edmund L. Baylies, who recently returned from Europe, were in box 53 for the first time this season, and with them Mr. and Mrs. F. Gray Griswold. It was the start of the twelfth week of the season.

Lady Decima was with her mother, Mrs. George Jay Gould. Mrs. George L. Rives entertained Mr. and Mrs. Bayard Rives and Mr. and Mrs. Frederick Godwin. Mrs. Hamilton McTearom's guests in box 17 were Mrs. Henry S. Redmond, Mrs. H. Casimir De R. Lam and Stuyvesant Fish.

The Princess Miguel de Braganza, Mr. and Mrs. Lawrence L. Gillespie and Lawrence S. Butler were with Mrs. W. Watts Sherman in box 15.

Mrs. E. Henry Harriman's guests in box 7 were Prof. and Mrs. H. Fairfield Osborn, Mrs. J. Russell Soley and Mrs. Adolf Ladenburg.

Among others in the audience were Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. Alvin W. Knech, Mrs. P. U. Hutter, Mrs. Joseph Pulitzer, Jr., former Ambassador to Mexico Henry Lane Wilson, Mrs. John L. Wilson, Mr. and Mrs. John Ampergen, Mrs. Daniel Bacon, Mr. and Mrs. David Dows, Mr. and Mrs. Courlandt Nicoll, Mr. and Mrs. Frederick T. Freidinger, Mr. and Mrs. Rufus L. Patterson, Mr. and Mrs. Casimir De Rham, Mr. and Mrs. Thomas H. Kelly, Mr. and Mrs. John D. Ryan, Lloyd Warren and George Ledlie.

MME. GALLI-CURCI  
SINGS VIOLETTAMakes Re-entry for the Season  
with Chicago Company in  
"La Traviata."

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Season.

Mme. Galli-Curci made her re-entry with the Chicago Opera Company at the Lexington Theatre last evening, singing Violetta in Verdi's "La Traviata." That her name possesses a magic spell to attract the public was attested by the size of the audience. The theatre was entirely filled, and long after the performance began there was still a line of ticket buyers extending half way around the block.

It was unfortunate that the popular singer, making her first operatic appearance of the season, was not in complete command of her vocal powers. She seemed to be suffering from a slight congestion of the vocal cords, and her tones were produced with manifest difficulty. One result was that taking care to prepare her attacks, she was compelled at times to lengthen the pauses between phrases to the detriment of the melodic flow. Sometimes, too, she sang flat.

Her florid passages in the first scene suffered from a want of their usual brilliancy. But much of her singing had its customary character, and she was able to engage the audience to enthusiasm. Her "Ah, fors e lui" was not on its standard, but her "Sempre libera" was good, and later she was much applauded for "Dite Alla Giovinetta" and "Addio del Po." It cannot be said that Alessandro Dolei was an ideal Alfredo. His voice is better than his style. The scenic presentation of the opera was very good and the general spirit of the performance commendable.

A large audience assembled for the re-appearance of Mme. Galli-Curci. In the box with Mr. and Mrs. James Speyer were Mr. and Mrs. Charles Mather MacNeill and Mr. and Mrs. Lewis Gouverneur Morris.

Others in the audience were Mr. and Mrs. Robert Goetz, Mrs. Conde Nast, Mr. and Mrs. Ira Barrows, Mrs. Maria Sembrich, Mr. Frederick Harrison Baldwin, Mr. and Mrs. Oscar L. Rich, Mr. and Mrs. Archibald A. Hutchinson, Mrs. Paschall M. Carter, Mrs. A. P. Lauterbach, Mrs. Ruth Erlanger, Miss Edna Barger, Mr. Milton Barger, Mrs. Charles Traux, Mrs. P. Francis Dugan, Mrs. William Floyd Jones and Mr. Roland Holt.

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MUSIC WEEK BEGUN;  
1,200 IN CONVENTIONVarious Branches of the Indus-  
try Represented at Sessions  
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New York's music week began yesterday, when 1,200 producers, distributors and manufacturers of music and musical instruments met in convention in the Hotel Commodore and the National Music Show was opened in the Grand Central Palace. The proceedings were largely a preliminary general handshake before getting down to business.

The exhibition in the Grand Central Palace is called the National Music Show. Three floors of the building are devoted to it. The show opened at 2 o'clock with the ringing of a miniature copy of the Carillon Victory Chimes, which it is proposed to erect in the United States as a memorial to those who died in the war. They were started by Mrs. Gertrude Farrar pressing an electric button. Guston Borglum, sculptor, opened the campaign for the memorial when the chimes played "The Star Spangled Banner." He read a telegram from Gov. Smith endorsing the movement.

The real work of the convention will begin this morning at the Commodore, although yesterday the National Association of Music Merchants met and discussed finance and new officers. The National Piano Manufacturers Association discussed its annual informal dinner, which will take place to-night in the Hotel Biltmore. The Music Merchants will dine in the Commodore tomorrow night. The formal sessions will end on Thursday.

"Music Week" began in the Waldorf-Astoria, McAlpin, Claridge, Annex and other large hotels on Sunday with special concerts. Nathan Franko, at the McAlpin, conducted the evening concert on the balcony there, playing several organ solos. In the grill room at night, Ernest Husar had charge. Rex Battle, an English pianist, played Mendelssohn's "Scherzo," Rachmaninoff's "Prelude," and encores. Joseph Knecht in the Waldorf-Astoria last night directed an interesting programme with his full orchestra. At the Vanderbilt, the Biltmore, the Astor and the Ritz-Carlton, programmes of music have been arranged to fill the week.

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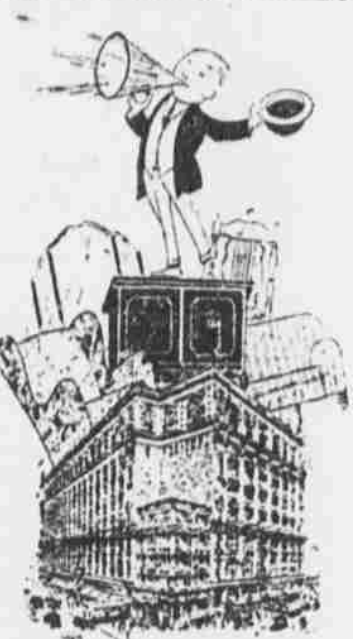
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